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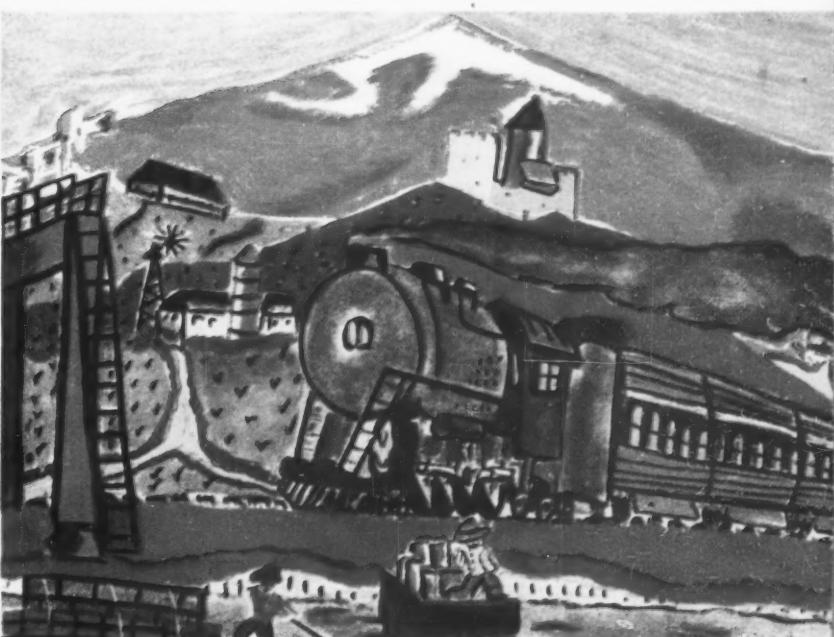
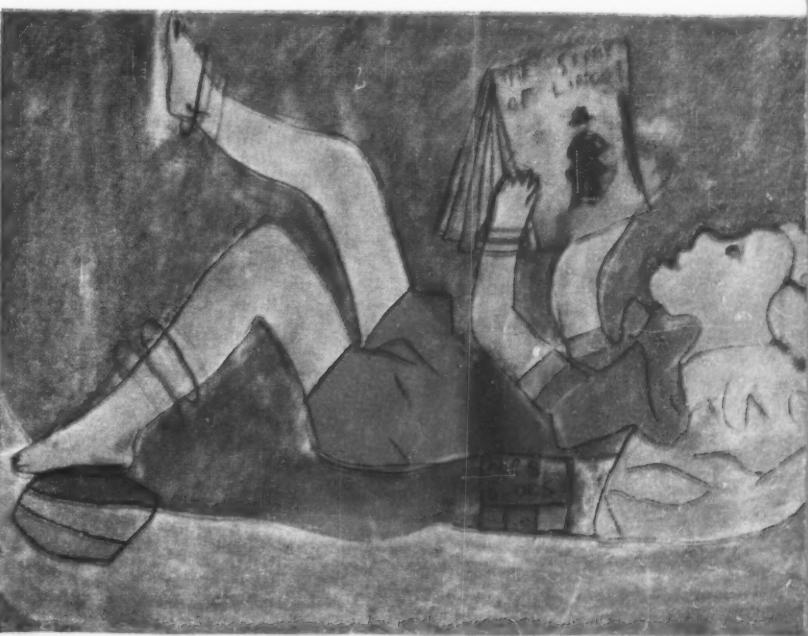
1953

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FOR ART TEACHER, STUDENT AND CRAFTSMAN



Color plates from: "Mind Your Child's Art," by Laura Bannon

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Special Section

PROJECTS & TRAINING FOR YOUNG ARTISTS

COMMERCIAL ART • HANDICRAFTS • HOW TO WRITE A BOOK ON ART



"Mother's asleep now, son," Dad told him. "She'll be asleep a long, long time. It's kind of like going away. We'll have to learn to get along without her, Johnnie."

To a statistic named Johnnie

Who's Johnnie? Just one of the 175,000 children under eighteen here in the United States who have lost a mother to cancer.

Statistics are a little too big for a boy this small to understand. Even the hopeful ones about cancer—and there are more every year.

**More and more today—
cancer can be cured**

Patients are being cured who could not have been saved—even five years ago. In 1952, some 70,000 with cancer were saved.

And this number could have been doubled, if treatment in all the cases had been begun in time.

Your contributions to the American Cancer Society helped make such hopeful statistics possible. And they can make the story even brighter tomorrow.

Not for Johnnie, to be sure.

But for all the other children—they might be yours—who still have their mothers and fathers. If only one tenth of the millions of people

like you who have such good intentions would actually take the time to send us their contributions! And would do it now—instead of turning the page . . .

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by
JOHN J. NEWMAN
333 W. 26th St., New York 1, N. Y.

Are there any special woods necessary for the making of painting panels?

- These have been used in the past: beech, cedar, chestnut, fir, larch, linden mahogany, oak, olive, pine, poplar, walnut, cypress, mountain ash, pear, alder, willow.

Can you name some fast drying violets?

- Manganese violet, cobalt rose transparent, cobalt violets-light and deep.

How long should oil paints remain in good condition in tubes?

- If the tube is closed carefully the oil color will keep indefinitely.

Do you recommend any particular method for the cleaning and the care of brushes?

- Brushes used for watercolor painting should be cleaned with soap and water only, rinsed carefully, re-shaped with fingers and laid flat for drying. Brushes used with oil colors or varnishes should be cleaned with turpentine immediately after use, washed with soap and water, rinsed thoroughly and laid flat for drying.

Can you change your medium while still painting the picture?

- I do not advise it; but if you have to, be sure to choose a medium that will have a drying time equal to that of the first one.

Do all colors dry within the same time?

- No. Most oil colors (those not mentioned below) dry within a few days. Among the slower drying colors are: the cadmiums-red and yellow; the alizarin crimsons, madders and lakes; ivory and lamp blacks; the thalo blues and greens; zinc yellow; zinc white and Titan white. The faster drying colors are the burnt and raw umbers; Prussian blues, viridians, cobalt and cerulean blues.

Is it harmful to use dryers?

- If used with discretion, they are not harmful; in excess, they cause yellowing and cracking. If you must use a dryer, use cobalt linoleate.

Is black a permanent color? What is the difference between ivory black and lamp black?

- Both are made from carbon and are permanent. The difference lies in the raw material and process used in the manufacturing. Modern ivory black is made from charred bones and contains phosphates; whereas lamp black is made from soot and is almost pure carbon. Ivory black is transparent and has a brownish tint when mixed with white. Lamp black is not as transparent as ivory black and has a bluish-gray tint when mixed with white. Both are slow driers. Another black is available to the artist: Mars black, which is an iron oxide. It is permanent, opaque, has great tinting strength, and dries much more quickly than either ivory black or lamp black. When mixed with white, it produces a gray between that of the ivory and lamp blacks.

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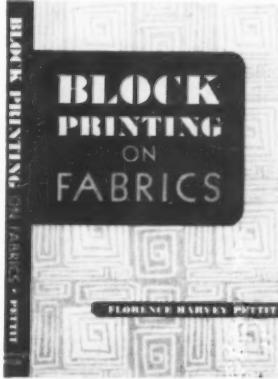
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Since Ruth Faison Shaw created the happy art of finger-painting, thousands of enthusiasts have spent wonderful hours splashing about without brushes in an art form that is popular with elementary and high school grades, occupational therapists and just plain hobbyists. The inexpensive paints make fine freehand decorations, can be used for designing posters, album covers, gift wrappings, hand-painted tiles and greeting cards. A free booklet on fingerpainting, complete with data and illustrations, is available on request from: Binney & Smith Co., Dept. D, 41 E. 42nd St., N.Y. 17, N.Y.

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SEND FOR FREE, DESCRIPTIVE BOOKLET

HOW TO WALK BAREFOOT ON GLASS

new book offers pointed advice to young art teachers and parents

highlights from "Mind Your Child's Art," by

laura bannon



Proud parents and teachers who expect realism in child art are in for a shock.

LOOK again at those scribbled drawings before you toss them into the wastebasket. That sheet of squares and curlicues, which kept Johnny quiet for five whole minutes, may be the most inventive thing he has done in all his four years.

If you clear your mind of grown-up ideas about pictures and put yourself in Johnny's place, you will share in the fun of his creative efforts and you can be a help in their development. Your most difficult task will be to say nothing at the right time.

When Johnny first begins to scribble with a pencil it is new to him. He finds it entertaining enough just to see the black line trail along behind this strange stick. If you give him a large crayon that leaves a strong black trail he will like that even better.

Johnny won't try to draw pictures at once. And you won't speed up the process by drawing a stick man for him to copy. He will probably reward such interference by dropping the whole matter. Why not? You have spoiled his fun just when he was finding out all the things that can be done

with a pencil or crayon.

The first time Johnny is given a box of different colored crayons he may, again, spend quite some time just scribbling, showing no interest whatever in drawing pictures. He is getting acquainted with the behavior of colors when they are put together. This kind of play with materials precedes his drawing just as his prattling came before his first words. Even after he has drawn capable pictures with pencil, chalk or crayon, he will daub and puddle when he first uses wet paint because it behaves differently from the other mediums. A blob of blue paint touches a blob of red and, like magic, there is a spot of purple.

When paint is used the paper should be absorbent enough to keep the color from running excessively. Sheets of white, cream, and gray construction paper, measuring eighteen by twenty-four inches, can be bought at art supply stores. For an inexpensive cream paper ask for Manila. Bogus paper is an inexpensive gray paper.

Prepared poster paint, or tempera paint, comes in jars. This is an opaque water color. It is usually not pure enough in color to make the orange, green, and purple by mixing with red, yellow, and blue. It is best to buy a jar of all six colors. Johnny will also make good use of a jar of white and one of black.

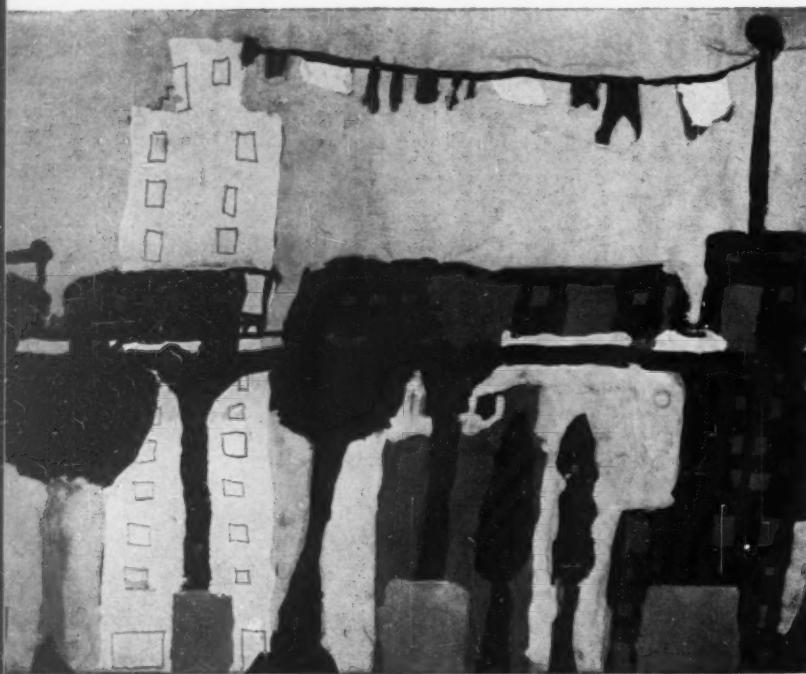
You can, if you like, buy paint in powder form to be mixed with water. In that case keep it quite thick for early painting experiences. Just thin enough to spread easily on the paper.

Transparent water color in pans makes an unhappy choice for this age. The paint is difficult to handle and the effect is not strong enough for a child's big paintings.

If you can afford to do so, buy a large water-color brush (number 9, 10, or larger) for each jar of paint. When

RECOMMENDED FOR PARENT & TEACHER is Laura Bannon's recent: "Mind Your Child's Art" (Pellegrini & Cudahy, \$2.75 retail), which is available thru Design's Book Service. Author Bannon, experienced public school art supervisor and for many years Director of the Junior Department at the School of the Chicago Art Institute, talks straight from the shoulder in simple everyday language. Pulling no punches, she advises her readers to "stop trying to teach art to young people unless you are qualified." This condensation of highlights from "Mind Your Child's Art", contains a wealth of practical information, slanted expressly for the use of the elementary teacher and the art-minded parent. •

YOUNG REPORTER: At the age of nine or ten, the child artist has a camera eye. He strives to tell a story about his surroundings or what he has heard, rather than basing everything upon his own imagination. Here is where the teacher can do much harm by insisting on literal interpretation or copying.



every color has its brush, it is easier to keep the colors clean. Have a large jar of water on hand to clean a brush that has been dirtied. And have a paint rag to dry it.

Chalk is also a good medium if the colors are strong and the chalks are soft enough to spread easily on the paper. Manila and bogus paper can be used for the chalks as well as for paint.

A low table makes an ideal working space. Many children enjoy using an easel. That blackboard, which has been so useful for drawing, can be used for an easel. Just tape the paper to it.

When the young artist wears a smock or apron and the working space is covered with newspaper, it isn't necessary to interrupt constantly with "Be careful." Only a reasonable amount of tidiness should be expected. It is, however, time for Johnny to do something else when he becomes less interested in the medium than he is in making a mess.

When Johnny learns to control the paint, he may make orderly arrangements of daubs and lines. This doesn't mean he is going to be an abstractionist. He is just gaining skill in his play with the medium.

Don't expect young children to concentrate long on a single picture. Their span of interest is short. They finish painting one idea quickly and are ready to start another. Help them to have confidence in themselves by letting them know that you feel their pictures are worthwhile but don't question them too much about their work.

If you study Johnny's pictures, you will find that he looks at his surroundings with a point of view quite different from yours. For instance, you are accustomed to think of the sky and ground as meeting at the horizon but that is not Johnny's conception of his little world. He will probably

show the sky in a strip across the top of the paper while the ground is a band across the bottom. When we realize Johnny's viewpoint, we must admit it is logical. He thinks in terms of close-up things. His experiences do not extend to the horizon. The sky is over his head, the ground is under his feet, and he is in between, a very important person in the center of things.

Children's drawings sometimes emphasize the essential to a surprising degree. Six-year-old Elizabeth drew the picture below of a lion in a cage. She said, "The lion is roaring out its noise." There in the picture is all the equipment a lion needs for roaring. He has a huge mouth filled with a tongue and teeth. You will notice, however, that the lion has no hind legs. Now, Elizabeth knows a lion has hind legs and she would probably show them in the picture if she drew a lion running. But, of what importance is the number of legs when a young artist is filled with the excitement of a lion's roar?

Johnny will no longer be satisfied with the primitive color schemes that served him very well during his first years of painting. In his early pictures he depended largely upon his feeling for color. Now he uses his reason to a greater extent. He will want to mix the exact shade of green to paint that new bike and he will struggle to get the right color in the background of the picture so the bike will "show off" well.

As Johnny struggles with these problems he gains a conscious control over color and he develops his color perceptions. A well-rounded color sense is his right and it can become one of his most precious possessions. His growing awareness of nature's wise use of color will be a source of joy all his life.

We hope Johnny will not grow up with the color prejudices that assail many adults. Through working with it, he will learn that no color is bad in itself. It can be good or bad only in its relation to other colors or in the use made of it. When he furnishes a home or selects a wardrobe his choice of color will reflect his own character.

The parent, the librarian, the grade school teacher, the scout director—anyone who directs free activity that includes drawing and painting—can ask the questions and make the suggestions that keep a child's ideas spilling out on paper. But, unless qualified professionally to do so, it is better not to attempt criticisms on proportion, perspective, composition, and design. And please keep hands off a child's work.

YOU ARE ABOUT TO WALK ON GLASS

Although much progress has been made, cultural education, in many of our schools, is unfortunately still hampered by methods that are based on false assumptions. These methods assume that Johnny has nothing esthetic to be developed. He is, supposedly, just a receptacle for information that is parceled out to him for the purpose of aiding him in producing a certain picture. (The nature of the picture has been planned in advance by the art teacher or art supervisor.)

Johnny is guided step by step to draw, we shall say, a rabbit. He must leave behind him his individual observations of and feelings about rabbits even though his own approach might have more vigor than the adult conception he is asked to copy. Oh, he may be given the opportunity to decide whether or not he will show the rabbit eating a carrot or he might be allowed to tinker with the background. But, if he is an obedient little boy, the chances are that his picture will look enough like that of his forty classmates to fit nicely into a continuous border around the room.

REALISM: As the young artist matures, he becomes more cognizant of technicalities. To the thirteen year old who drew this fire engine it was important that action and realism should be combined. Perspective adds action, specific detail lends realism. Formal rules are not yet understood; the attempt at perspective is simply a means toward solving the immediate problem. Unconsciously, the third dimension of depth begins to appear in the seventh or eighth grader's work.



This has been worse than a negative experience for Johnny. It has been damaging, as anyone can testify who tries to get him to do creative work after a few years of the above training.

Another type of art lesson often taught in our schools allows Johnny more freedom but sometimes has the disadvantage of expecting him to make pictures of things that are foreign to him. This situation is apt to occur when the art lessons are correlated or integrated with other lessons such as geography or history.

If Johnny's school fails to provide him with good instruction in art, you may consider placing him in the class of adults taught by Mr. Blake, the portrait painter. This solu-

tion may also be unwise. Johnny should not skip so lightly over the natural interests and outlook of a youngster, to be plunged into an objective study of models and still life. Then, too, there is the possibility that Mr. Blake's sole viewpoint on teaching is to get students to paint pictures just as he does.

Johnny's teacher should have a broad enough knowledge of the field of art to realize that there are many directions in which the boy's talents might move. It is also necessary that his teacher understand the manner in which child art develops.

Perhaps you find that in your community it is not pos-
please turn to page 192



BASIC TRUTHS: A youngster's drawing is forthright, emphasizes essentials. A roaring lion to the six year old for example, consists largely of a huge mouth for roaring. If roaring is the important thing, what need has a lion for additional legs?

BRAYER AND BRUSH

unique experiments produce highly individual art work

by

victoria bedford betts

Art Consultant, Studio of Binney & Smith Co.



BRAYER & BRUSH EQUIPMENT consists of: tempera paints (all colors plus gold and silver) . . . chalk and crayon (optional) . . . palette of cookie sheets . . . smooth, washable table top . . . pieces of plastic or masonite (12"x18" or larger) or tacked, washable papers . . . brayers of varying sizes . . . good quality brushes (pointed and flat) . . . drafting pen for precise work. The surface on which to draw may be any of the following papers: watercolor, charcoal, pastel, manila, colored construction, metallic. Another suggested surface is fabric, pulled taut and tacked down.

THE common brayer is a fascinating tool in the hands of a creative artist. Used in combination with an oil or watercolor brush, imaginative paintings of unsurpassed freedom are a natural result. The technique may be employed for a host of applications, ranging from decorative gift wrappings to the portrayal of fine art.

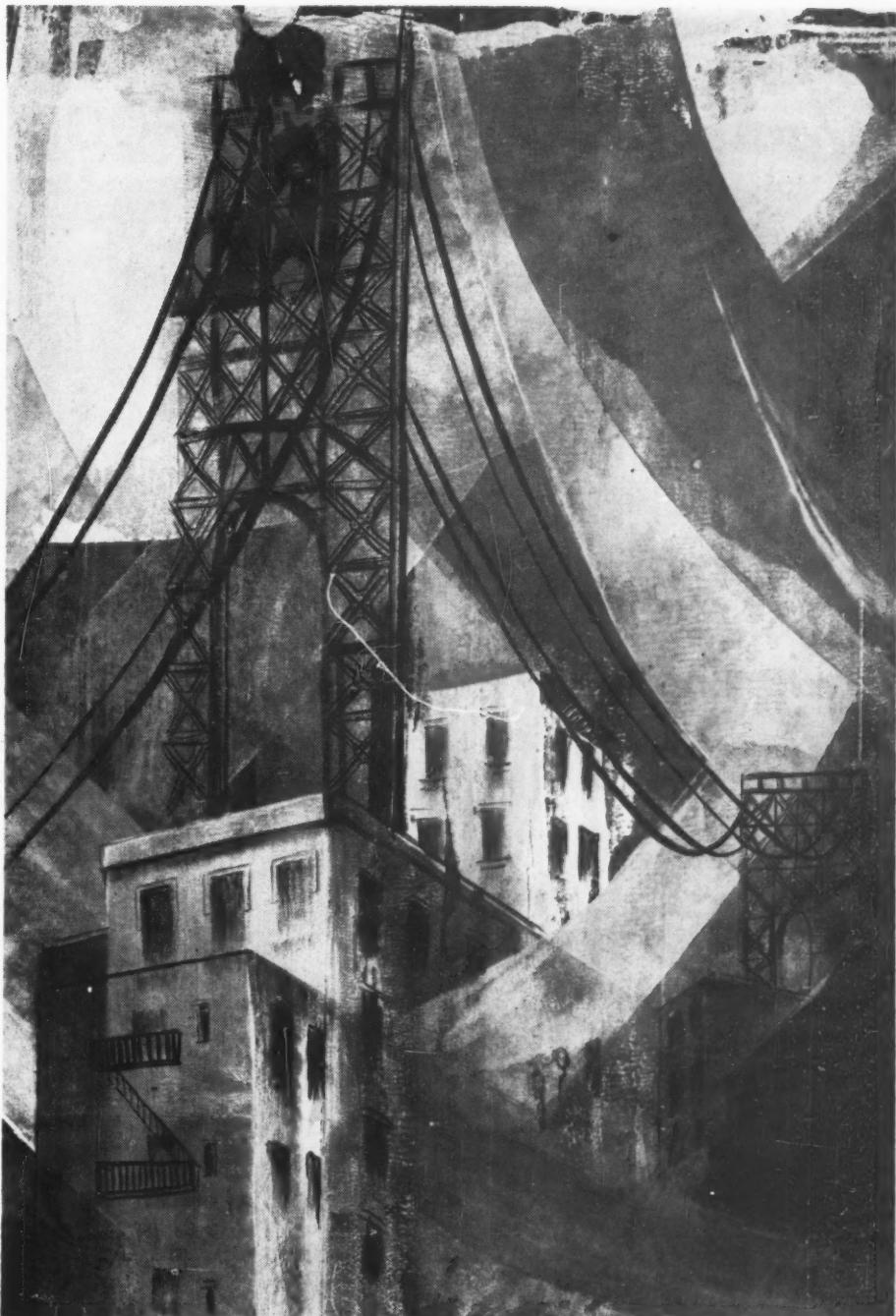
EXPERIMENTAL PROCEDURE: Put a tablespoon of tempera on a palette and roll the brayer over the paint until well coated. Then, letting your imagination reign supreme, try free arm strokes over the painting surface. Apply varying degrees of pressure for tonal values. Using different brayers for each color, weave one color over another. Work for subtleties as well as strong contrasts. Experiment with full-strength and diluted tempera. Tie string around the brayer before loading it with paint, or crumple string against the paint-covered brayer to vary the textural effects. You may also roll your colors over thin papers under which are raised materials. This will produce a stencil-like pattern.

And then, pick up several colors on the same brayer for one variegated stroke.

When you have created a pleasing design, study it from various angles, letting your imagination suggest shapes which you can then emphasize with brush strokes. Definition can also be achieved with crayons or chalk. Non-objective designs can be made by eliminating the brush strokes.

PLANNED PROCEDURES: Sketch in a composition beforehand with pencil, chalk or paint. You may prefer to work on a large, clean sheet of white or colored paper, using a small pencil sketch as a guide. Or, make a careful, full-size line drawing on tracing paper to transfer to a brayed background of planned color areas and values. Large quantities of color can be mixed at one time and stored in empty jars. Tempera, which has dried, can be revised with water and thus used transparently. Add thick paint for an opaque effect. Hobbyists, students and professionals alike will find brayer & brush painting an exciting innovation, using the simplest of tools. •

THE BRIDGE started out as curved strokes of paint, applied haphazardly in several colors. When turned around and viewed from several positions it suggested a number of subjects, but the sweeping verticals of a bridge and city skyline became the theme. Details were added with pointed brush.



ABSTRACTION is the result of interplaying more than one technique. Visible are brayer strokes with loaded and with nearly dry tool, and impressions caused by wrapping brayer with string. It is also possible to dangle paint-soaked strings over the picture, letting them touch the surface erratically. Non-objective appearance results when no brush outlines are added to define shapes.

PUPPETS... FOR CLASSROOM AND PROFIT



© Harold M. Lambert

HAND PUPPETS are simplest to construct, easy for children to operate.

ART teachers attention! Young people are notorious victims of Spring fever. At about this time of year, pencils and crayons which have done a yeoman's job all winter long seem to lose a bit of their charm and student interest is apt to wander. That means it's time for puppets.

Class projects in puppetry almost never flag in interest. They are simple to do, low in cost and offer an unsurpassed opportunity for community effort. Moreover, that long-suffering art term: "correlation" takes on sensible meaning when the puppet moves upstage center. No other art activity so successfully knits together the diverse subjects of history, costume, drama, civics and literature in a single undertaking.

Your local library almost certainly can supply you with suitable play material, and if it doesn't meet your needs, the English class is a fine springboard for the production of puppet plays. Home town organizations and local business firms are always ready to sponsor a well-planned puppet

show. Where do you get the stage? Any store window, school auditorium or community theater is large enough for your average needs. And if the theme of the production has civic merit, newspapers will be happy to cooperate with publicity. Red Cross, Savings Bonds, Community Chest, P.T.A.,—their efforts can be dramatized by the art project of your students. Puppetry belongs to all age groups, appeals to the sophisticate as much as to the wide-eyed youngster.

Even if you don't feel *that* energetic, you can always adapt a puppet project to the more modest confines of your classroom. And when the weather is fine, out goes the little stage and curtain onto the school campus. Few props are necessary—a painted backdrop, odds and ends of student-created furnishings. A drawing, once completed, can be pinned on a bulletin board and that's the end of the matter; a puppet show, however, goes on and on. Spice your art program with this extra fillip.

How do you start off? By building the puppet. Basically, there are three kinds: hand puppet; rod puppet; marionette. Here's how each is constructed:

HAND PUPPET: Head may be constructed of any round object, including rubber or tennis ball, cotton stuffed, fabric ball, or piece of wood. Facial details are painted or sewn on, nose is of plastic wood, putty or a wooden peg fitted into an appropriate hole in the round object. Hair is cut from floor mop, steel wool, yarn or old rags. If face is of fabric, small buttons may be sewed in place as eyes. With other types, buttons or pebbles can be glued in position. Or, if a professional hand puppet is desired, the head may be either carved in wood or made of papier mache. The "body" is, of course, the manipulator's own hand, covered with a skirt of cloth which has been affixed to the base of the head. A hollowed-out space in the base of the head is desirable for the insertion of two fingers which serve to hold the puppet erect and to impart movement.

ROD PUPPET: An advanced form, recommended for older students only, due to the relative complexity of construction. One of these is illustrated elsewhere with full details on its making.

MARIONETTE: This is the well-known "string puppet", operated from above and thus requiring a somewhat larger stage with a proscenium which will hide the manipulators from sight. (Hand puppets can be worked from behind or below the stage box; rod puppets are worked from below.) Since the marionette is the type most usually built by art and craft students, we shall describe its construction in greatest detail.

PAPIER MACHE HEAD

1. Saw wooden piece two and one-half inches. (curtain roller or small stick).
2. Cut out wire piece, width of shoulders.
3. Attach to top of wood by staple.

ROD: A dowel rod, $5/16''$ diameter, is used for the center support. Wood, $1/4''$ thick, $1''$ wide, forms the shoulder and pelvis. These are fastened securely to the dowel. Wires are tacked to these pieces, bent inward to form a waist; cotton batting is used to stuff skeleton. Body is then covered with a stocking. The upper legs are of wood halfway up, with cloth tacked at the upper edge, then passed over the stiff wire which is fastened to the pelvis piece, and tacked to the upper leg at the back. Leather is used for the knee and ankle joints. The lower arms are of wood; a piece of cloth long enough to form the upper arm, is tacked to the wooden arm, and tied to form the elbow joint. A small dowel is fastened to the shoulder by means of screw eyes and secured inside the cloth. The stage in which these puppets act is similar to a Punch and Judy booth, except that it is equipped in places with wooden strips, $2''$ to $3''$ wide in which slots are cut, so the puppet may be placed in them when it is not being held. It will then stand erect. Umbrella ribs are attached to the back of the head and to each hand, to control the movements of the figure.

MARIONETTE: This figure is all carved from wood. A hole in the neck admits the extended neck, with a screw eye in the end through which a wire runs, ending outside the head in two loops to which the head strings are attached. The shoulder, hip and ankle joints are of leather; the knee and elbow of tin. This type of construction is useful when the costume is to be low necked and sheer. Sugar pine, white pine, fine grained California redwood are possible for carving.

HAND PUPPET: The head is made with a slight flare at the base of the neck which facilitates sewing on the costume. Holes may be bored to sew through. To the front of the neck is sewed a small bag stuffed with cotton batting, which is held by the third and fourth fingers during manipulation. The first finger is thrust into the neck opening, the thumb and little finger (sometimes the middle one) control the hands. Cardboard tubes are attached to the hands, and sewed into the costume at the armhole. If made to fit rather loosely, the thumb can be slipped in and out at will, so the puppet will not continually hold his hands aloft. If the puppet has legs instead of a skirt, it is necessary to hide the operator's arm by a black sleeve sewed to the costume.

COMMERCIALLY, puppets are wonderful salesmen. T.V. in particular has been a happy hunting ground for the little animated dolls, as indicated by the success of "Kukla, Fran & Ollie," "Howdy Doody" and others.



© Burr Tillstrom

4. Put screw eye in bottom end.
5. Mix flour and water to sticky, stretchy consistency.
6. Add sawdust until it is not sticky, but easily molded.
7. After patting and working together, model egg shape around wooden and wire frame.
8. Model the face with exaggerated features, or leave egg shape and paint features.
9. Leave enough wire extending on either side to attach head strings.
10. To dry successfully, it should be done slowly for a few hours, then dried quickly, until dry entirely through. The oven is a good place.
11. Paint with tempera.
12. Shellac.

THE BODY

Torso

1. Saw four and one-half and three inch pieces of one inch lumber.

Upper Leg

1. Saw two 2 inch pieces. (old curtain roller good).

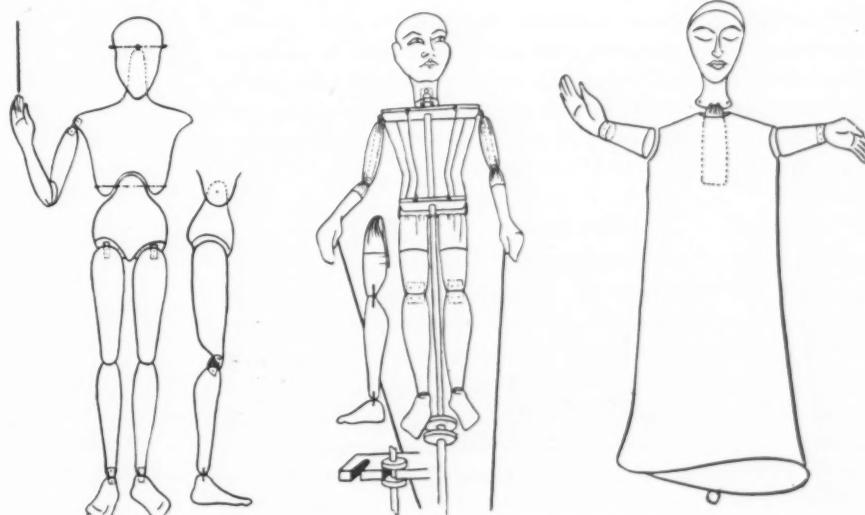
Lower Leg

1. Saw two $2\frac{1}{2}$ inch pieces.
Mitten hands—three-ply or balsa wood.
Whittle feet.

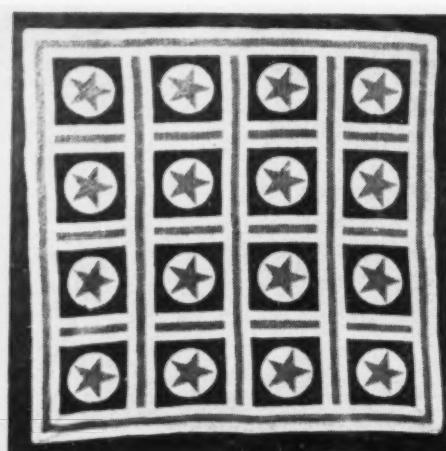
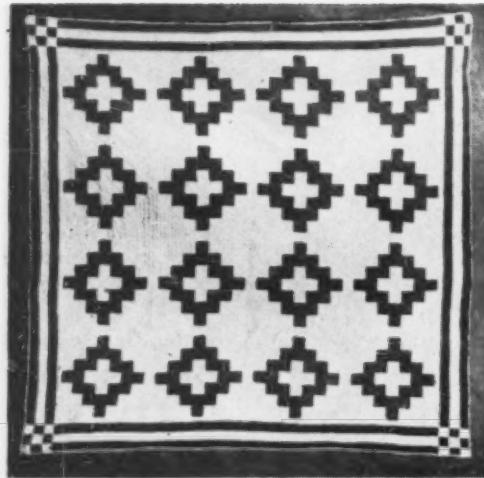
HOW TO CONNECT PARTS

1. Attach head to body by three inch wire.
2. Put wire through neck, screw eye, and staple to shoulder piece.

please turn to page 194



PATCHWORK AMERICANA



THREE EARLY AMERICAN QUILTS (l. to r.) are: pieced "Roman Cross" of unbleached muslin, with brown dye of walnut shells; "Union Star", of red chintz, white (unbleached) muslin and blue dotted calico; "Drunkard's Path", with sawtooth border, in red (oil boiled) calico and white muslin. Average age of designs: 125 years.

nostalgic history of america is told in the pieced and applique quilts copied today

THE story of quilt making in the United States is the narrative of a folk craft that pictures every phase of the growth and development of the country. Early hardships, nature, religion, politics, national events, trades, occupations, and personalities all are represented in patterns and names of quilts. Quilts may be divided into two kinds, *pieced* and *applique*. There are also a few white quilts that were made to exhibit the skill of an ambitious needlewoman in intricate quilting.

PIECED PATTERNS

Pieced patterns are composed of joined bits of materials, based on the circle or square. Applique designs are formed of one material laid over another, and hemmed down. The pieced patterns far outnumber the applique designs because they lend themselves readily to the use of left-over scraps of material, and the average homemaker with little skill in drawing could handle the simple outlines easily as well as devise new variations of old patterns.

There are countless variations in the arrangement of

the square, and the fruitful minds of the pioneer women gave them such picturesque names as Double Irish Chain, Puss in a Corner, and Flagstones. The triangle, arranged in the form of a basket—sometimes with an applique handle—boasts of a perennial popularity, and has been turned into Cakestands, Grape, Cherry and Flower Baskets beyond calculation. The cross is a symbol which ingenious quilters have used in devising many patterns that all bear a family resemblance. The amazing diversity of these patterns includes Chimney Sweep, Court House Square, Roman Cross, and Cross Patch. In church circles, the four stems of the cross were embroidered with the names of members, and this custom soon turned the result into an Album quilt. Some of the quaint mottoes embroidered above the signatures on an Album quilt which is dated 1848 are: "Nature is the chart of God, mapping out all His attributes", and "Friendship is a Plant of Paradise." The star has always played an active part in design. One of the most popular patterns is the quilt composed of one huge star made of small diamond shaped pieces. This is known as Star of the East, Lone Star, or Texas Star. Often four small stars are placed in the corners of the quilt to fill out the space. Four point, six point, eight point stars, stars within stars, stars combined with geometric forms, are alternated with blocks or strips of plain cloth and the resulting patterns variously called Evening Star, Star of Bethlehem, Morning Star, Shooting Star and Star and Chains.

APPLIQUE PATTERNS

In marked contrast to the pieced patterns, the applique patterns are commonly drawn from nature, and accordingly possess naive delicacy and charm. Flowers and leaves, simple in outline, and easily conventionalized, have been made into effective designs, suitable for this type of needle-

(Please turn to Page 194)

craft project:

MAKING A PATCHWORK QUILT

THE early development of patchwork in America has been described on the previous page. Its actual origin is ages old. Patchwork was in use in the East at an early time, and from there was brought into western Europe by the Crusaders. To most of us, however, patchwork does not mean museum treasures, but a personal art closely allied with the growth of our country. To the early colonists, quilts, both piece and applique, were practical necessities in such common use that it is only an occasional household inventory that thinks them worthy of being listed.

The present-day vogue for antiques and antique reproductions has caused a widespread revival of interest in this folk art.

THE ANATOMY OF A QUILT

A quilt, as we think of it today has three layers: first, a top which consists of a pieced or applique pattern; next, an interlining; and as a foundation for these, a back cloth. These three layers are held firmly together by running stitches, which in their turn, trace a design. The applique designs are formed of one material laid upon another, and hemmed down, whereas the pieced patterns are composed of joined pieces of material. Originally the pieced quilts were made for warmth and wear, and the applique designs

were more purely decorative. A variation of these is the white quilt that was made to exhibit the skill of an ambitious needlewoman in intricate quilting.

Fast color ginghams, prints, chintzes and oil-boiled calicoes combined with bleached or unbleached cotton cloth are the materials commonly used for modern quilts. Care in the selection of colors is important in successful quilt making. It is true many of the old quilts were made in violent shades of oil-boiled red, blue, yellow and green, but time has mellowed them into a harmonious whole. Basic color harmonies founded on the three primary colors of red, blue and yellow may be divided into four kinds, analogous, complementary, dominant and contrasting.

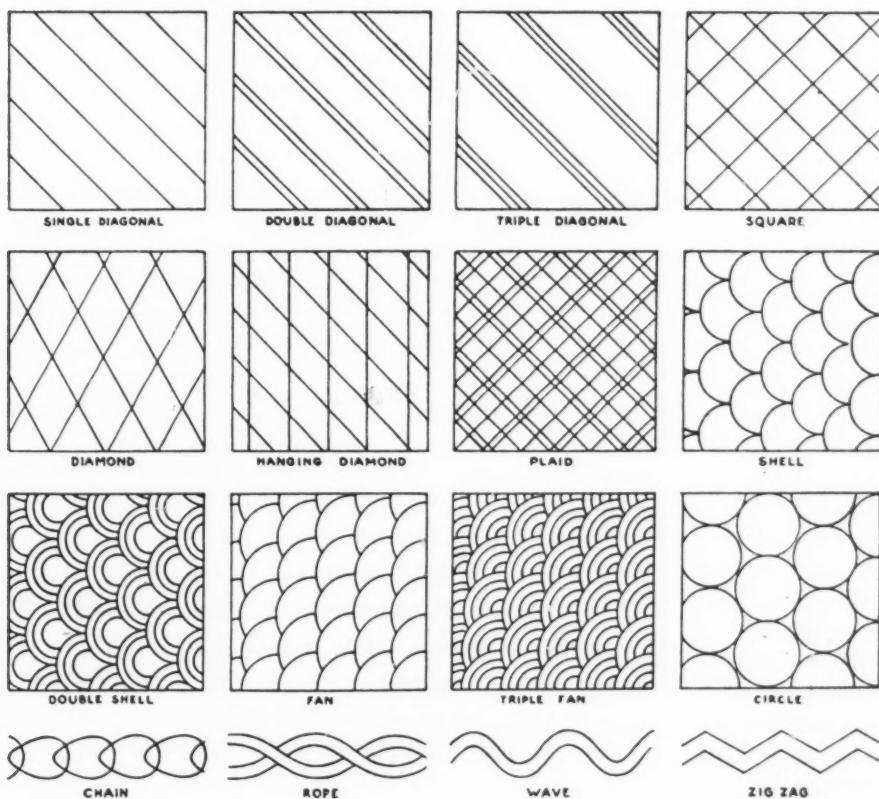
Analogous harmony is one in which the colors are adjacent in the solar spectrum. Cream, yellow and tan form an analogous harmony. In complementary harmony a color and its complement are used, such as blue and orange—which is a fusion of the red and yellow primaries. Dominant harmony is one in which two or more values of one color are used, as rose and pink. Contrasted harmony is the use of black or white with a color. A pieced basket quilt in blue and white is an example of contrasted harmony.

After the selection of colors for a quilt, the next question will be the amount of material it will require. This varies from five to seven yards, and may be determined by arranging the pieces of a pattern for one complete applique or pieced-block design as closely together as possible, and multiplying its area by the number of designs needed. It is better to allow too much cloth than to fall short. Usually a quilt measures three yards square, but there are variations because of the pattern or the maker.

A pieced pattern is made up of sections based on the circle or the square. Analysis of the pattern you desire to use will determine the squares, triangles, bars, diamonds, circles or circle sections to be used. The use of graph paper will facilitate the drawing of symmetrical patterns, for the squares will serve as a guide in attaining true proportion. After each pattern is drawn up just the size it will be in the finished whole, it should be traced to cardboard, and then an allowance of about three-eighths of an inch be made around each piece for the seam. The cardboard, including the allowances, is then cut out and placed on the cloth, and outlined with pencil. The cloth is then cut, ready for piecing into a finished block. Accuracy in cutting and seaming are the deciding factors in the perfection of each block.

Applique designs are drawn up in a different manner from pieced patterns.

ADAPTED FROM MATERIAL BY N. F. HOAG





The first step is to draw a rectangle the size you desire for a quilt block. From opposite corners draw lines across the block. These will cross in the exact center of the block, dividing it into accurate areas for use as the base of the pattern. The next step will be to draw up separately on cardboard the individual motifs of the pattern, such as leaves, buds, and central flowers. Cut these out separately and place them accurately in position on the ruled foundation. After they are in position, trace around the edge and fill in the connecting stems or lines. You now have a separate cardboard pattern of each section of the design, and a pencil tracing of the complete pattern to be used in transferring an outline of the design to the quilt top.

MAKING A SIMPLE QUILTING FRAME

The quilting frame is easy to make. It is simply a "picture frame" composed of four strips of wood, two about a foot longer than the quilt, and the other two ranging in length from half the size of the quilt up to the same length as the first two, depending upon whether the quilter prefers to work on the quilt set up full size, or rolled down to half size. These four bars of wood are wound tightly with narrow strips of cloth and joined together a short distance from the ends by means of pegs and holes, bolts, or clamps. The frame is then balanced on four chair backs of even height. When the frame is ready, the cloth that is to be used for the quilt backing is firmly stretched, and pinned or sewed around the frame, if it is set up full size. However, if it is set up only half size, the two sides of the backing are sewed to the side bars, and the extra material is rolled up smoothly on one side bar, and the frame bolted into place.

The interlining may be sheet wadding, wool, cotton batting, or cotton flannel. Expert quilters prefer the sheet wadding, which comes in yard square pieces, because it is uniform in thickness, and is easy to quilt through. At present it is a fad to use a single thickness of canton flannel, because of its smooth finish on one side and fleece on the other, in the dual role of both backing and interlining. When an interlining is used, it is laid smoothly in place over the backing, care being taken not to overlap the edges. The quilt top is then placed upon this and carefully stretched into position and pinned or sewed firmly to the cloth-wound bars, or the backing cloth, if this is cut larger than the top to allow for turning as a binding.

THE QUILTING PROCEDURE

The quilt is now ready for quilting. There are several methods of transferring the quilting pattern to the top. If the pattern is a variation of a squared design it may be drawn on lightly with pencil and a yardstick. Shell patterns can be made in the same manner, using a saucer edge for a guide. Tailor's white stamping wax may be used if the

quilt is dark in color, or the quilt may be marked with a chalked cord in the old way. The cord is drawn over a piece of chalk until well coated, held firmly in place just above where the mark is to be made, stretched up as a bowstring, and allowed to snap against the cloth so as to make a well-defined line. For elaborate quilting, a perforated pattern and stamping powder are best because lines not covered by stitching may be easily removed with a cloth. Draw up the pattern on heavy paper, and prick out the lines of the design with a coarse pin or dressmaker's tracing wheel. Place this perforated pattern rough side up on the quilt top, and baste in place. Dust a cloth with the powder and rub over the paper pattern. Enough of the powder will go through the perforations to leave a clear outline upon the material. Quilting designs may be roughly divided into three classes. Geometric patterns such as squares, diamonds, and diagonal lines are the most popular. Patterns based upon the circle, as the shell, fan, chain and rope designs are favored by the more skilled needleworkers. Feather plumes, wreaths, floral designs, or the pattern of the pieced or applique design are more elaborate, and should be attempted only by a patient quilter. The outlines of the pieced or applique patterns will make an interesting and effective tracery upon the reverse side of the quilt.

The quilting is done diagonally across the weave of the cloth to prevent tearing, and to throw the stitching into higher relief. The white quilts are often partially stuffed to emphasize various parts of the design.

The actual sewing is accomplished by inserting the needle into the quilt about ten inches from the edge, and after pulling the knot between the layers to conceal it, sewing towards the edge of the frame, taking as small stitches as possible. Thread used in quilting may range in number from forty for average work to eighty used for elaborate work on fine quality cotton.

It is possible to quilt only about ten or fourteen inches from the edge of the frame at a time; so upon completion of all that can be easily reached, the finished part is rolled up, and a new area is ready to work. If the quilt is set up half size, it will have to be unrolled from one side as it is quilted and rolled up from the other, until the whole surface has been quilted. It is then taken from the frame and the edge finished by turning the extra backing left for that purpose, or with a bias strip of material. •

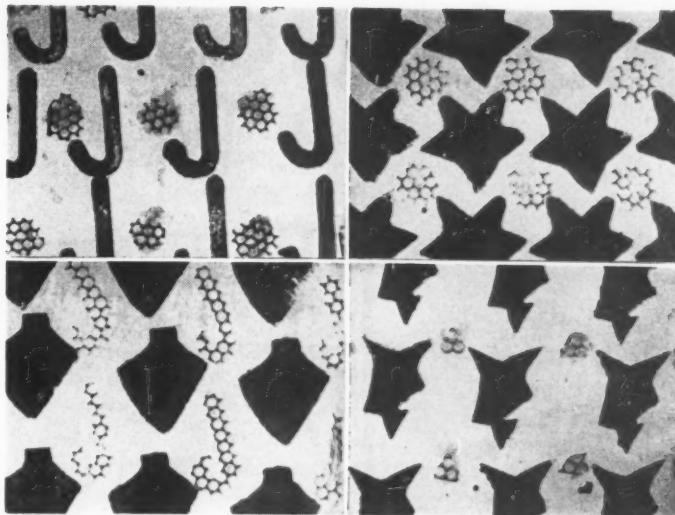
CORRECTION: in the April issue of Design, the article: "Test Patterns for Block Printing" was incorrectly credited to Florence Harvey Pettit. Although based, in part, upon her book: "Block Printing on Fabrics", it contains other material which does not appear in the book.

NEXT MONTH

- THE SYNDICATED CARTOON FEATURE, by Milton Caniff
- DECORATIVE ILLUSTRATION IN ADS, by Roy Doty
- TWENTY SUMMER ART PROJECTS FOR STUDENT-TEACHERS
- TURNING VACATION ART TO PROFITABLE INCOME
- CERAMICS • COMMERCIAL CARTOONING • HANDCRAFTS

DESIGN'S "summer annual"

REPEAT PATTERNS developed by second grade children at Irving School. Instructor Maurine Augustine believes that an early start in such a handicraft project helps youngsters to develop a sense of rhythm and composition. All these patterns are student-inspired, were used to decorate greeting cards, gift wrappings.



classroom project:

PATTERN PRINTS

by

maria k. gerstman

PHOTOGRAPHS by HERBERT GERSTMAN

PATTERN printing is not usually considered a project for younger children. Yet, the idea of creating continuous design patterns—an excellent device for developing feeling for proportion and rhythm—is not confined to higher age levels. Even at an early age, young artists should learn to handle the limitations imposed by mechanical processes and materials.

The pattern prints shown in the illustration were designed by children of the second grade of the Irving School in Marion, Iowa. It was the children's first attempt at printing and the project was divided into three phases:

1. Creation of a symbol.
2. Rhythmic printing of this symbol.
3. Blending of the printed symbol-units into a continuous pattern.

To make the task easier for the children, creation of the symbol was done with scissors instead of knives. The teacher had prepared squares of $\frac{1}{8}$ " corksheets and of linoleum. These had been cut to uniform size with the paper cutter.

Each child cut out his own symbol from one of the corksquares. No preliminary drawing was allowed (so as not to shift the task of developing good proportions to one of merely constructing outlines), but the children could, if they wanted, develop the symbol's shape upon the cork square with a paintbrush, dipped in printer's ink. A water soluble ink was used, mixed to the right consistency in a glass. From this, the thick liquid was spooned into separate

containers for each child. The cut symbol was attached with cement to a linoleum square.

Beginning at the left corner of a construction sheet, (which previously had been slightly dampened) the printing block with its symbol brushed with printing ink was successively pressed, face down, upon the sheet. The four corners of the block were marked upon the construction paper at the first printing and afterwards, each following print was set with its left corners into the right corner marks of the preceding one. The successive rows were printed so that the upper corners of the printing block were set into the lower marks of the preceding row. This procedure eliminated any need for measuring.

When the printed pattern sheets were first viewed, it was noted that the printed symbols stood more or less isolated. To blend one symbol into the other and thus create a continuous pattern, a test form was cut of paper of contrasting color. This new symbol, again the product of individual expression, served as a pattern for the cutting of a quantity of evenly shaped forms of perforated metallic ribbon. While the cutting was being done, the pattern was held to the ribbon with paper clips. The resulting ribbon cutouts were rhythmically arranged upon the symbol sheet and cemented to it. The finished designs, cut to further stress continuity, were used for decorative purposes.

In addition to the creation of pattern designs, the children found various ways in which to use their printing blocks. A few made gift cards; others printed their blocks on tissue paper which they used for wrapping gifts. A few wrote thank-you notes, incorporating their prints. The possibilities are obviously limited only by the imagination of the student.

The project combines the mechanical aspect of printing with the deliberate one of placing metallic cutouts or paint in strategic places. It can be an interesting project for the general teacher with limited resources, while also serving to familiarize young people with the ever-present challenges of proper proportions and rhythmic design. •

WRITING A BOOK ON ART



© G. ALAN TURNER, 1953

this summer you can augment your income
and prestige by meeting the needs of publishers

AT one time or other, most of us have every intention of writing a best-selling book. Usually, through lack of initiative, inspiration or know-how, these well laid plans die aborning. Book publishers wish it were otherwise; they are always seeking a new title with fresh sales appeal, and particularly do they turn their eyes toward the qualified teacher or professional.

What does it take to write a book that will meet the necessarily high standards imposed by a subject like art or education? How do you prepare the manuscript? What are the financial returns for the author?

WHAT A PUBLISHER EXPECTS OF YOU: Thousands of manuscripts cross the editorial desks of hundreds of publishers every year. Each is carefully considered, for the unknown writer of today may prove to be the successful author of tomorrow. A major publisher will bring out probably fifty to a hundred and fifty new titles or extra printings over a twelve month period. A fair percentage of these may be books dealing with some facet of art. The usual categories are: fine art collections or prints; art history; "how to do it" manuals; commercial or applied arts texts, and biographies. The publisher expects you to be well qualified in your field; he is risking not only his capital, but also his reputation with every venture. This does not mean you must be a practicing artist in the specific category undertaken, but you must be able to authenticate and qualify your statements.

It is not mandatory that you have the entire manuscript in finished form before approaching the publisher. A general

outline, however, is a requisite. The usual custom in art publishing is to submit the first two chapters and another from elsewhere in the text, along with a synopsis indicating the scope and specific coverage of your manuscript. If illustrations are to be included, you should include a few examples pertinent to the chapters forwarded, so the publisher can appraise the quality of reproduction or rendition.

SUBMITTING THE MANUSCRIPT: Choose a publisher sensibly. Study the list of titles he has recently placed on the market. If he specializes in books on popular crafts, it would be unfeasible to forward a manuscript on religious art. When you have narrowed your potential market to only those publishers in the field covered by your work, you may contact them. Never deal with more than one at a time; this will save you much embarrassment if, for example, two or even three express interest and ask to see the complete manuscript. Publishers are busy people; they do not appreciate your shopping around on their time. Usually, you will hear from them within a few weeks if they are interested, and if you include a stamped, return envelope for your manuscript samples, the reply will be relatively prompt. (Always do this, as a standard procedure. Bear in mind that the publisher is not responsible for the safe transit of unsolicited material. Always retain a carbon copy of the manuscript.)

Your first letter should be to the point. Don't waste time with a preamble telling him how much you enjoy his books and what a fine fellow he is. Get down to business: "I am preparing a manuscript on the craft of economy pottery making. Its purpose is to show the teacher or craftsman on a moderate budget how he may set up a school program with improvised materials . . ." Then offer your own qualifications, so that he will know you are not simply a neophyte hobbyist with bright, but untested ideas. Do not go into detailed discussion regarding marketing possibilities, or how well you think the book will sell. All these facets can be gone into at a later date and are usually not the author's concern. His sole responsibilities are to prepare



the manuscript and obtain proper clearances for quotations or reproduction of the work of another individual.

Although the customary procedure is to submit a good sampling of the contents, there is no rule against forwarding the entire manuscript; in certain cases this may be advisable, particularly when no isolated chapters can convey the full meaning of the subject or method of presentation. It is well, however, to query the publisher first. There may be some reason why he would not be able to accept the book at that particular time, and there's little sense in spending money for packaging and mailing if it cannot result in action. Perhaps he has some policy prohibiting publication of that specific coverage; maybe he has already accepted a title of similar nature.

THIS MATTER OF "PROTECTION": No established publisher will pirate your ideas, for the industry has a high standard of ethics. It is not considered good manners on your part to request return of a manuscript once it has been accepted, simply because you have had a better offer elsewhere. Consequently, do not forward the book in final form unless you have every intention of undergoing proper negotiations. Should the manuscript be accepted, a contract form will be given to you, specifying royalties, outright sale, your domestic and foreign rights, etc.

You may investigate the most economical method for shipping the manuscript, whether it be by mail, express or some other form of public carrier. It is not necessary to obtain prior copyright; the publisher can do this for you on publication. His normal rights are those of bringing out the material in book form. He may request allied privileges (i.e. motion picture adaptation, television, magazine reprint and so forth) but these are equitably arranged and covered in the contract, which is not valid until you sign it.

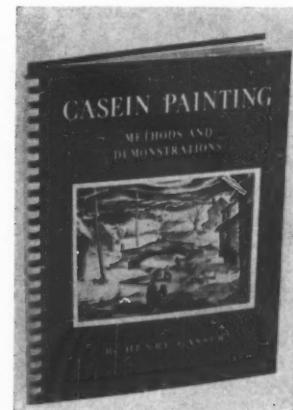
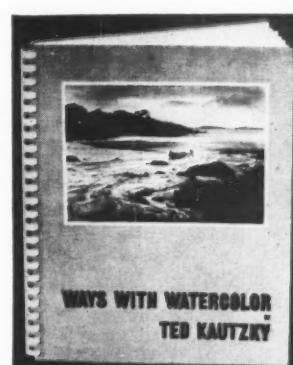
PAYMENTS AND ROYALTIES: These arrangements may vary according to the policies of the publisher involved. A general average for royalties in the art book field is often as follows: 10% of the selling price on the first printing (possibly 5,000 copies) and then a graduated scale for additional printings or a larger first printing. This will usually be in the progression of 12½% of the next few thousand, then 15% or so for larger quantities. This means, for example, that if your book has a retail price of \$5.00, you will receive 50c per copy sold, payable at six month intervals. The publisher maintains proper records and will pay you promptly and honestly. His books are always available for auditing if that should ever be deemed necessary. An established author will probably simply turn his book over to a representative for marketing, thus eliminating any necessity for undergoing bargaining or personal solicitation. The newcomer, however, must make his own arrangements, for an agent will not accept the work of most unknowns without some form of retainer or reading fee in addition to his regular 10% commission.

The foreign rights to a book call for somewhat smaller royalties—perhaps 5%—because of the intricacies of arranging, the transmission of plates and the currency exchange rates.

Bringing out a first book is always a risk to an art publisher. Sometimes he will lose money on the project, but may be satisfied with the expectation of your future books becoming good investments. For this reason, choose your publisher carefully, as he has a right to expect that you will submit any later work to him for first consideration.

There is no binding rule involved; it is a matter of common ethics.

CHOOSING A SUBJECT FOR AN ART BOOK: The primary consideration is a personal one—you must enjoy writing on the chosen subject. Faced with the task of preparing possibly hundreds of typewritten, double-spaced pages of manuscript, the undertaking for an author may stretch into far more time than was at first anticipated. Every fact must be checked for accuracy, each quotation or reproduction must be cleared in writing with the party involved. This is for the protection of both yourself and the publisher. The script may have to be revised, amended, retyped. The art work must be collected at your own expense, generally speaking. The reproductions should be in the form of photographs or original drawings. Illustrations clipped from previously published books or newspapers are often unacceptable from



the reproduction standpoint, since any toned areas are likely to already have a fine screen over them which would muddy up any later engraving made. (An exception is made for books printed in offset, a process where prior screening is not objectionable. A good percentage of art books, however, are printed by letterpress, which is often more faithful to the original art.)

As far as subject matter is concerned, write on a theme with which you have personally come into contact. Present it in an original manner, written to appeal to the widest audience rather than a restricted one. Unless you are personally financing the book, the publisher is less concerned with its artistic merit than he is with its sales appeal. He takes it for granted that your manuscript will have merit, but his editor may revise your material so that it will sell well. This too should be accepted in good grace, although you have the right to question any outright distortion or misinterpretation of your facts.

As the author you can criticize the work of others, but you should not be merely opinionated. Back up your statements with proof. If you are dissecting the art of Rembrandt or Picasso, don't make sensational statements, but rather, show how you arrived at your conclusions. If you think a teaching method is wrong, offer a new solution.

As far as illustrations are concerned, you will not necessarily receive extra payment for doing them yourself, unless such an agreement has been arranged. Usually the publisher selects his own jacket designer and illustrator. When your own art work is an integral part of the manuscript, of course, you will handle this facet. But you should always query the publisher and editor as to how to best prepare

THE ARTISTS BEHIND AN ANIMATED CARTOON

ONE OF A SERIES OF ARTICLES FOR THOSE PLANNING ON A CAREER IN COMMERCIAL ART

by

g. alan turner

©WALT DISNEY PRODUCTIONS



LAYOUT ARTIST designates the action of the various cartoon characters in an animated cartoon. His work serves as a guide for the animator. Above: Charles Philippi explains a bit of action to Kathryn Beaumont, the voice of Wendy in "Peter Pan," current Walt Disney production.

THE typical full-length animated cartoon is a complex production, often requiring the services of well over two hundred practical artists during its creation. These men and women are individually engaged in specialized work, from the relatively mechanical duty of inking in celluloid drawings to the complex task of progressive animation. Whether the production is a full length feature two hours long or a short subject whose running time is only seven minutes, the same judicious care must be exercised.

The general classifications of art work are: research artist, inker, background artist, painting staff, story development and animator. In addition there are related staffs concerned with mixing of paints, designing promotional materials and a small army of general assistants.

Any job applicant should first acquaint himself with the actual mechanics by which an animated cartoon is produced; only by understanding the problems and duties of the various artists involved can one visualize the scope of operation.

Each major studio maintains its own personnel department. An applicant should apply directly for an appointment, either by letter or telephone. You will probably not be permitted to enter the studio without prior arrangement. At this writing the industry prefers that applicants be residents of the Greater Los Angeles area (in which most studios are to be found) and would like to discourage young people from making an exodus to the west coast simply to break into the field. They have not had to actively seek newcomers since the immediate post war period of 1945. There is always room, however, for talent, but for any position of responsibility the studio prefers individuals with previous film experience. The majority of jobs are of semi-skilled nature, as far as the art school graduate is concerned.

When an interview has been granted, the applicant should report to fill out a standard questionnaire. Bring along your samples. You will be taken to the Art Department for additional interviewing and to take a short aptitude test in the

please turn to page 192

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DESIGN BY ELECTRONS

science creates micro-world of art

by

ben f. laposky



THE wild gyrations of electrical wave forms were responsible for the unusual designs reproduced below. A cathode ray oscilloscope created these strangely beautiful patterns, no two of which are likely to be exactly the same.

The oscilloscope is familiar to radio technicians as a testing instrument, and the common television picture tube is an example of its adaptation. Pilots and navigators using radar will recognize a form of the instrument pictured above.

The author calls his art photographs *oscillons*. They are especially composed for design or abstract values, and have been photographed with a high speed camera lens on

fast film. An artist may prefer to capture their unique compositions in the form of sketches or paintings.

The expensive electronic equipment is not within reach of the average individual. For this reason the medium is not likely to enjoy popular adaptation, although it may one day prove a useful source of inspiration for professional designers. They will have to be something of a radio "ham", however, as the equipment requires a degree of technical knowledge. Currently, an exhibition of fifty such Oscillons is being planned for circulation among art museums. At this writing the one man show can be seen at Sanford Museum in Cherokee, Iowa. •



the artist behind ANIMATED CARTOONS:*(Continued from Page 190)*

studio's particular style of drawing. Applicants are advised they will be at the studio for approximately two hours.

Basic position for newcomers is in either the ink and paint department or the animation department. Some studios limit the animation department to male employees. While there are occasionally other positions open (layout, background or story sketch) these jobs are customarily filled by advancing regular employees and not by outside hiring. Therefore, the newcomer with only school or agency experience behind him should expect to start literally at the bottom.

Average salaries at this time run as follows: an apprentice inbetweener receives \$40.00 a week; an animator is paid a minimum (union scale) salary of \$137.50 per week. Better animators are often paid well above scale, occasionally as much as \$300.00 a week. In the Ink & Paint Department, the starting wage is \$40.00, with more experienced personnel receiving \$75.00 or more.

Promotion to better jobs and higher salaries depends largely on the individual's intelligence and value to the studio. An inbetweener can remain an inbetweener for years if he exercises no more than mechanical ability. As in any industry, the fair haired boy will promote himself out of the doldrums on his own merits. Generally speaking, it is a long, hard pull in this business, with the apprenticeship period extending for at least one and probably two years. Then the artist may spend a couple of years as a breakdown man before he can move along to becoming an assistant animator. The big step to full animator comes only after a long period of practical experience, and then only if the opening exists.

Animated cartooning is a highly specialized industry faced with technical problems peculiar to the motion picture. Since each drawing will be blown up hundreds of times on a movie screen, the work must be scrupulously clean and exact. The average commercial artist is used to having his drawings reduced for reproduction; making the change to a medium which works in reverse may be hard at first. Another important difference lies in the fact that the agency artist or illustrator worries over the effect of his individual drawing, whereas the animator is far more concerned with the effect of an entire group of drawings. It is a distinct advantage to be able to draw rapidly and in a prolific manner.



PAINTING AND INKING is done almost exclusively by female artists; animation is predominantly a male job.

The animator must be something of an actor, for he usually serves as his own model, sketching with a mirror mounted before him and his face screwed up in whatever expression the drawing requires. In addition he must possess the ability to get along with a community of several hundred fellow artists in a group effort. There is little room for the individualist at a cartoon studio; he must match his style and his technique to that of his associates. The audience expects to see the same cartoon character throughout a film—not have it different in dress, structure, hue or physical appearance.

Bearing these basic requisites in mind, the animated cartooning field offers good rewards for the artist who has a basic enthusiasm, the ability for self-discipline and the virtue of patience on the way to the goal. •

how to walk on GLASS:*(Continued from Page 179)*

sible for Johnny to get the right kind of professional art training under an instructor and so you look for aid in the book stores. You will find books and sets of charts containing explicit directions on how to go about drawing a cat, a figure, a horse, etc. But most of these ready-made solutions will eventually prove to be a hindrance rather than a help to Johnny's art education.

For example, a chart that shows how to draw a horse may help Johnny produce a horse picture that will win praise from the casual observer, but the chart acted only as a crutch. Johnny's picture of the horse is not entirely the result of his own skill. The artist who prepared the chart did most of the work for him. Copying the picture from the flat surface of the chart is much easier than drawing it on the flat paper after looking at the round forms of a real horse.

A good instructor would help Johnny to understand the structure behind the forms and so make it easier for him to draw the horse in his own manner from any position. If Johnny wants to learn more about drawing horses and has no chance for professional instruction, he should learn by drawing from real horses.

Remember that we are not necessarily trying to make an artist of Johnny. If he should choose to be one, we have helped him on his way by allowing him to develop those qualities within himself that are essential to his individual expression. But qualities such as a developed sense of color and space, a habit of keen visual observation, and self-confidence, are basic in many walks of life.

Child art, when encouraged to expand creatively, aids in building character and a capacity for a broader, happier life. •

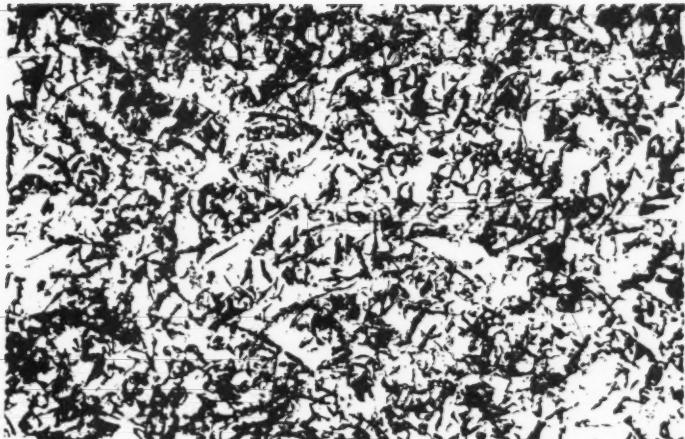
how to WRITE AN ART BOOK:*(Continued from Page 189)*

such art for reproduction purposes. It is useless to work in full color if the budget allotted will simply cover black and white illustration. Photographs should be professionally finished and clear. (5 x 7 or 8 x 10 inch sizes are preferred, or dimensions not much larger.) Proper credit lines and identifying captions should be affixed to each item of art. Do not write on the backs of photographs, for this may show through to the surface side. The best procedure is to type the caption and paste it at the bottom of the print or on its reverse side.

By observing these general rules, you will have an excellent chance of selling your manuscript, providing you have offered a worthwhile book to begin with. Your summer vacation can be turned to profit and your reputation enhanced by writing for publication. •

FROM WAX PAPER TO BATIK

classroom project emphasizes texture of paper for unusual, abstract effects



your working surface will look like this . . .

THE processes subsequently described offer a vast range and some experimentation will be necessary before settling on any one method or combination of methods. Fundamentally, most of these methods are in use in some form of decoration, but they have never been assembled or correlated.

As tissue papers seem to give the best results, procure a supply of the paper used in wrapping gifts, or of the type used in making kites. This should be a soft, semi-transparent paper, with a cold pressed surface, and may be handled without difficulty in sheets of two-foot dimensions. Colors may be oil, colored inks, dyes, tempera, poster or other water color, but inasmuch as water colors are easier to handle, it will be assumed that they are to be used, except where otherwise specified. Other requisites include: a supply of paraffin wax with a container for melting, a cheap, flat brush, and a bundle of clean newspapers.

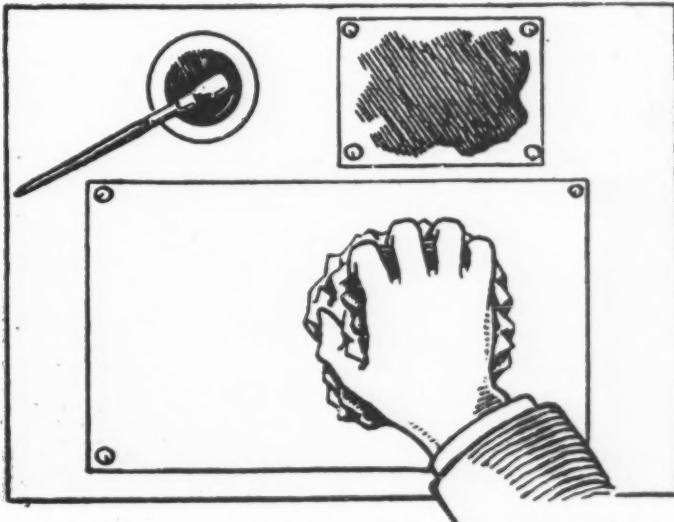
The newspapers, unless otherwise directed, are used as a protective covering for the drawing board or other working surface. Henceforth, no mention will be made of them in that connection.

Mottle is not, in itself, a system of decoration; it is a variegated base or background for the application of crackle, spatter, stencil, or crumple print. Tissues to which these decorative schemes are to be applied may retain the original white ground, or may be tinted by applying a liberal wash of very thin color with a flat brush. Monochromatic grounds are made more interesting by mottling, that is, by blending other colors with the ground tint. While the primary tint is still wet, add splotches of stronger pigment at random, using either stronger value and intensity of the ground hue, or distinct additional hues. Analogous colors are very successful in this connection. The tissue should be laid aside to dry thoroughly, before proceeding with further devices. ●

CRACKLE design is nothing more than the familiar batik process applied to paper, a far simpler task than its application to fabrics. Prepare the entire surface of the tissue by applying melted paraffin (kept very hot) with broad, sweeping strokes of the flat brush. After applying each brush full of wax, lift the waxed portion of the paper from the newspapers on which it has been placed, to permit the influx of air. This congeals the hot wax which has penetrated to the underside of the paper, and prevents its adhesion to the working surface.

While the waxed paper cools, mix a small dish of color to a milky consistency. Crackle the waxed paper by crumpling between the hands, very gently at first, and more firmly as the tissue loses its stiffness, taking care not to tear the paper. When the desired amount of crackle has been obtained, smooth the surface of the tissue with the hands, and apply the fluid color in liberal quantities. Since wax repels water, it is necessary to rub the color firmly into the crackled surface with a rather stiff brush, a piece of rag, or a sponge. By this time, the tissue will have acquired a very bedraggled appearance, in no way suggesting the butterfly soon to emerge from this dingy chrysalis.

Place the moist waxed tissue on an ironing board or other surface protected by several thicknesses of newspaper, and over it lay another double thickness of newspaper. Then, with a very hot iron, press over the upper paper. The newspapers absorb the surplus pigment and moisture, and under the heat of the iron, withdraw most of the wax. Repeat the operation, using fresh newspapers, until all of the wax has been expelled. With proper handling, you will have obtained a batik crackle design duplicating the results obtained by processing fabrics. The decoration is made more interesting by the addition of a second crackle of variant hue, or by using one or more applications of crackle in combination with some of the other processes. ●



SET-UP for working on paper batik process.

patchwork AMERICANA:

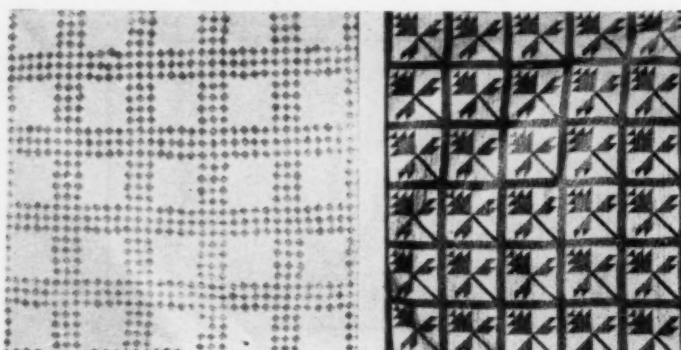
(Continued from Page 184)

work. The rose, in its perfection of form, has always been the favorite among expert needlewomen. A central flower motif, surrounded by radiating stems, leaves and buds, is the basic pattern of this design. Its variations bear such intriguing names as Rose Tree, Ohio Rose, Harrison Rose, Rose of Sharon, Rosebud, Mexican Rose, Wild Rose, and Tea Rose. Other flowers found in a variety of lovely designs are the tulip, peony, lily and sunflower. There are several oak leaf patterns. Original floral patterns, drawn directly upon the cloth from nature, show an amazing richness of design and sense of proportion.

Applique quilts are nearly always square and commonly use four, eight, nine or sixteen blocks which repeat the design and are enclosed with a vine, festoon or geometric border. There are a few patterns that consist of one large design, or a smaller design surrounded by an elaborate border or corners. Wreaths, baskets, and floral bouquets are the subjects, and were usually original with the individual quilt maker. Occasionally two different patterns were combined, or an applique design combined with a pieced block. The white linen or fine muslin quilts are the best examples of well balanced design. A center panel or oval surrounded by a symmetrical border often tells a story in its symbolism. Patriotic devices, mottoes, religious symbols, fruit and flower garlands, cornucopias, and an endless variety of graceful abstract designs are used. Political subjects such as the Revolution and Secession are portrayed in several handsome spreads. The principal parts of the designs are often stuffed, and the background so finely quilted that the stuffed portions are thrown into a prominence which suggests carving.

QUILTING PATTERNS

There are only a few standard quilting patterns in comparison to hundreds of pieced and applique designs. The white quilts are thus a means of satisfying the love of beauty and the creative urge of the needlewomen who possess more than average skill and ingenuity in design. Many quilt names and patterns vary with localities. Patterns were drawn from memory, or had to be changed to accommodate a limited amount of material. Often, they became worn or coarsened from constant use, so that angles became curves. Individual ideas and lack of drawing skill have aided in the deviation from standard forms. The present day vogue for antiques and antique reproductions has caused a widespread revival of interest in this folk art. There are more quilts being made today than ever before, for there are few home-makers preferring early American decor, who are satisfied with imitation patchwork on their fourposters. •



DOUBLE IRISH CHAIN quilt is of blue, white-dotted calico and white muslin. The "Pine Tree" (or "Weeping Willow") motif was popular after Civil War, is of pieced dark and light blue calico.

**PUPPETS:**

(Continued from Page 183)

3. Connect wooden parts of body by strong cloth.
4. Connect arms to body by cloth.
5. Leather hinges at knee joints.
6. Leather strips at either side of feet to give very little movement.
7. Attach legs to body by cloth.

After this has been completed, you may dress the marionette.

THE CONTROLS

1. Two 4 inch round bars $\frac{1}{2}$ inch in diameter.
2. Notch to hold strings.
3. Sew string to back.

4. Tie workable length strings on doll, at sides and top of head, at each shoulder, and on hands, knees. Affix strings with staples.

Earlier in this article, we touched briefly upon the possibility of turning the schoolroom-made puppet or marionette to potentially profitable use. Puppet shows are an excellent medium for raising needed funds to meet the financial demands of new school facilities or charitable organizations. Stepped up to a more professional scale, the lowly puppet show is a natural for your local television station. Contact the program director for information in this respect. Just how successful puppets have been on TV is well exemplified by network phenomenons like: *Kukla, Fran & Ollie*, and *Howdy Doody*. Tony Sarg's touring shows in the legitimate theater are another facet of the versatility of marionettes. And there is always a market for well-designed puppets in commercial merchandising and advertising. Why? Because everyone is fascinated by these loveable dolls. They're crowd stoppers. For proof of that just look back a few years to the now historic "Stern Department Store Case", as it appears on the New York City Police Department blotter. It seems the display manager at that large organization thought a cute little manikin in a street level show window might attract attention. On second thought he decided to make it a marionette, thus giving it life. His crew constructed a beach scene as a background, and placed "Annette" (as the newspapers later called her) on a springboard. All day long she walked the plank and dove into a bubble bath ocean, to the cheers and applause of the thousands of blasé New Yorkers who lined the sidewalk out into the street itself! Traffic was tied up for blocks in the heart of the city, and they finally had to get out the riot squad. Next day the management was asked to move Annette upstairs to the bathing suit department, and the police force breathed easier. Sterns reported record sales all that week.

So, if you think the little animated doll you've made in class as a hobby need be only that, it might be wise to revise your opinion. Puppetry need not be confined to the Theater; with a little imagination it can become a career in itself. •

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